570-214-1072-A

PREVIEW AUDIOVISUAL PRODUCTS FOR RELEASE

TEC Lesson 570-214-1072-A

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OFFICE OF THE CHIEF OF PUBLIC AFFAIRS

DEPARTMENT OF THE ARMY
WASHINGTON, D.C. 20310

STUDENT/SUPERVISOR INSTRUCTIONS, PRE-TEST/POST-TEST, AND ANSWER KEY ARE CONTAINED IN THIS BOOK

D101.6/7:

JUNE 1986

READ THE STUDENT/SUPERVISOR INSTRUCTIONS CAREFULLY. BE SURE YOU UNDERSTAND THEM COMPLETELY BEFORE BEGINNING THE LESSON. PLEASE DO NOT WRITE IN THIS BOOK.

The words "he," "his," and "men," when used in this publication, represent both the masculine and feminine genders, unless otherwise specifically stated.

READEX FICHE best copy available

STUDENT/SUPERVISOR INSTRUCTIONS

TYPE OF LESSON

- Broadcast Journalism

AUDIENCE

- Broadcast Journalists
- Skill level 3 & 4

TRAINING OBJECTIVES

Soldiers completing this lesson will be able to:

- Ensure that produced material conforms to security, accuracy, policy and propriety (SAPP) guidelines.
- Ensure the technical quality of audiovisual products and edit as needed.
- Ensure that the audiovisual products communicate the intended message without violating host country sensitivities.
- Understand guidelines for release of audiovisual products overseas.

MATERIAL/EQUIPMENT REQUIRED

- Pencil
- Paper

TIME REQUIRED

- Individual: 1 Hour
- Group: 1 Hour

REFERENCES

- AFRTS-PC-DP-1, Policies and Procedures for Distribution and Handling of Radio and Television Program Materials.
- DOD Dir. 5120.20, American Forces Radio and Television Service.

STUDENT/SUPERVISOR INSTRUCTIONS

- DOD Dir. 5122.10, American Forces Information Service.
- AR 360-7, Army Broadcasting Service.
- DINFOS Public Affairs Handbook.
- FM 46-71R, Trainer's Guide & Soldier's Manual.

STUDENT INSTRUCTIONS

- Take the Pre-test/Post-test. If you pass, you do not have to take the lesson.
- Make sure you have the material and equipment required to complete the lesson.
- Take the lesson. Use a separate sheet of paper for the exercises. Do not write in this book.
- When you complete the lesson, take the Pre-test/Post-test again. If you do not pass, take the lesson again.

SUPERVISOR INSTRUCTIONS

- Administer the Pre-test/Post-test to determine the need for the lesson. Responses to test questions must be made on a separate sheet of paper, not in the lesson book. To pass the test, a soldier must score at least 13 of the 19 possible points.
- Make sure students have the material and equipment required to complete the lesson.
- Administer the lesson to students who do not pass the Pre-test/Post-test. Remind them to write their responses to the exercises on a separate sheet of paper and not in the lesson book.
- Administer the Pre-test/Post-test to students who complete the lesson. Students who do not pass must take the lesson again.

TEC LESSON 570-214-1072-A

Preview Audiovisual Products for Release

This test consists of 16 questions that cover every training objective of the lesson. These questions have a total value of 19 points. When you have completed the test, check your answers against the Pretest/ Post-test Answer Key on page 37. If you do not score at least 13 points, you must take the lesson or take it again if you have already taken it. Write your responses on a separate sheet of paper. Do not write in this book.

1. Situation: While previewing an interview with a sergeant who was selected as NCO of the quarter, he makes the statement that first-term soldiers are hard to train because of their attitudes. What would be the BEST course of action?

   a. do not air the story

   b. air the story as is

   c. air the story with a disclaimer

   d. edit out the comment and air the story

2. What is wrong, if anything, with the following PAO release for broadcast? (Do not consider style)

   AN AWARDS CEREMONY WILL HIGHLIGHT TOMORROW'S MEMORIAL DAY ACTIVITIES AT KNIGHT FIELD. COLONEL JAMES A SMITH, COMMANDER, 25TH INFANTRY DIVISION WILL PRESENT THE AWARDS.

3. Which of the following BEST defines the use of news analysis or commentary programs by AFRTS outlets? AFRTS outlets _____ .

   a. will not use any news analysis or commentary programs

   b. may prepare news analysis or commentary programs

   c. may use news analysis or commentary programs provided by AFRTS-BC

   d. may use news analysis or commentary programs provided by AFIS

4. Situation: You are the nightly TV news anchor at an AFRTS outlet and you are on the air. During an information spot break, a co-worker from the newsroom hands you a late story concerning the death of a high level VIP from your host country. The story has been confirmed by several other news sources. What is your BEST course of action?

   a. read the story but give attribution to the source

   b. tease the story for the next scheduled newscast

   c. do not read the story

5. What do the letters in the acronym "SAPP" stand for?

6. Situation: While recording the AFRTS audio feed of a weekly news commentary show, one of your announcers hears the guest correspondent refer to the instability of your host country's government. What is the BEST recommendation to the station commander?

   a. edit out the comment and air the show

   b. air the show in its entirety with a disclaimer

   c. do not air the show, commentary cannot be edited

   d. air the show to ensure the free flow of information

7. If you paraphrase copyrighted material for background information, attribution _____ .

   b. must be given to the publisher of the information

   c. must be given to the source and publisher of the information

   d. does not have to be given

8. Situation: You are the television program director for AFN in West Germany. While previewing an entertainment show one of the comedians makes a joke about the storage of nuclear weapons in West Germany. Which one of the following would be the BEST course of action?

   a. delete the comment/segment; air the show; notify AFRTS-BC

   b. do not air the show and inform AFRTS-BC of the problem

   c. air the show in its entirety as called for by AFRTS-PC-DP-1

   d. air the show in its entirety with a disclaimer

9. Situation: Student riots are occuring in your host country. While recording the satellite feed of the ABC evening news, your newscaster notices a story on the riots. The correspondent narrating the story states that the government is making use of police brutality in dealing with the rioters. What is the BEST course of action?

   a. air the story but delete the comment

   b. air the story with a disclaimer

   c. delete the story from the newscast

   d. contact the network commander/PAO for guidance

10. Which one of the following statements would be considered libelous?

   a. "Prince plays lousy music."

   b. "Jim Smith slants the news."

   c. "Suspected spy, James Anderson, is a traitor."

   d. "He lost because of his terrible attitude."

11. "The ability to combine the different shots and scenes to make smooth transitions in time and space," defines which one of the following technical areas?

   a. consistency

   b. continuity

   c. framing

   d. clarity

12. The area to be considered for timing a video product would be from____ _____ .

    a. first video to last audio

    b. first audio to last video

    c. first video to last video

    d. first audio to last audio

13. Graphics used for television are broken down into two areas. They are the _____ areas.

    a. scanning and essential

    b. essential and non-essential

    c. center and fringe

    d. center and border

14. When broadcasting for television, part of the signal will be lost. Because of this, all of the important information should be kept in the _____ area.

15. TRUE or FALSE. AFRTS outlets have the authority to release local information which is sensitive to the host country or local command.

16. All of the below audiovisual products would be releasable with the exception of one. Which one is it?

    a. A videotape of recognizable wounded or dead personnel not identified by name.

    b. A photograph of an unrecognizable deceased soldier.

    c. A list of personnel missing in action after the next of kin have been notified and search-and-rescue operations terminated.

    d. An interview with a wounded soldier who authorizes the use of his name.

INTRODUCTION

As a broadcast supervisor at an AFRTS outlet or public affairs office, one of the most important responsibilities you will have is to preview audiovisual products for release. Each audiovisual product must be previewed for accuracy and policy violations. Many times you, as the news director or NCOIC of radio or television may be the last previewer before the product is aired. Once you find a problem, it'll be your job to correct it before the item gets aired. This lesson will provide information which will aid you in identifying accuracy and policy violations and errors in story content and technical quality in products intended for airing.

For the purposes of this lesson, the audiovisual products being previewed are those to be aired at an AFRTS outlet overseas. This being the case, the broadcast journalist has to not only be aware of public affairs policy, Department of the Army (DA), and Department of Defense (DOD) policy, but he must also be aware of the policy of the local command and that of the host country in which he is serving. Host country sensitivities must be an important consideration when serving overseas.

Security, Accuracy, Policy, Propriety

Whether you print it or say it, broadcast journalists are taught from the first day of training to think "accuracy first". Once it's broadcast, it can never be retrieved. It can be disclaimed but the damage has already been done. The professional reputation of the journalist and the station has been damaged and possibly the reputation of someone or something contained in the news item.

Accuracy is important but it is just one of the four areas in the preview process broadcast journalists should check before airing an audiovisual product. It is important to think SAPP:

- security
- accuracy
- policy
- propriety

Security

Operational security is a must in the Army. Appropriate security measures are outlined in AR 380-5, Department of the Army Information Security Program. It will be enough for the broadcast journalist to know that disclosure of classified information definitely violates this regulation. Videotapes shot in classified areas cannot be aired. Some communications sites in countries which AFRTS operates are classified and picture taking of any kind is prohibited. Let's say you interviewed the NCO of the Year who just happened to work at such a site. Your standup or "B" roll video shows some of the equipment used at the site. The interview could air but the video which shows the site equipment cannot. It violates AR 380-5 by disclosing classified information; it shows a potential enemy a classified area and also shows that security at the site itself is weak.

Information does not have to be classified to be considered sensitive. Unit strengths and capabilities would be sensitive information. Lets say you interview a motor sergeant who inadvertently discloses how many vehicles his unit has deadlined and how much trouble he has getting parts for repairs. He hasn't disclosed any classified information but his remarks about the number of deadlined vehicles and difficulty affecting repairs is certainly sensitive information that could be helpful to a potential enemy. Should you not air the story? No. Edit out his sensitive comments and air the rest of the interview.

The same would hold true if you interviewed a pilot involved in a joint exercise. The pilot proudly announces that it only takes five minutes for him and his fellow F-16 pilots to get into the air after the first warning. Commendable perhaps, but his comments should never air. Foreign agents monitor broadcasts and the reaction time of a jet fighter squadron would be helpful in planning hostile action.

Think security, especially when you are dealing with unit strengths and capabilities or operations during exercises.

Accuracy

Audiovisual products aired by AFRTS outlets should be as accurate as possible. Broadcast journalists have little control over the accuracy of stories released by the PAO but these stories must still be checked. A simple typographical error could alter the intended meaning of the story. In some joint command areas, you might have PAO journalists writing stories about different services. There is nothing worse than having to disclaim an error in fact that was broadcast. Can you pick out the error in this story?

CONGRATULATIONS ARE IN ORDER FOR MEMBERS OF "A" COMPANY, FIRST BATTALION EIGHTH FIELD ARTILLERY, 25TH INFANTRY DIVISION — THEY WERE SELECTED AS THE OUTSTANDING FIELD ARTILLERY COMPANY IN THE ARMY.

The error is in the reference to "A" COMPANY. There are no companies in field artillery units. They are called batteries. The morale of the unit and the credibility of you and the station just took a step backwards. Just because a story is released doesn't mean it is completely accurate. Are the dates and places correct? Are the names spelled correctly? Is the story complete? Are the ranks of military personnel correct? Certainly, you would question a story which lists a Colonel as a division commander. Divisions are usually commanded by Major Generals.

Of course, locally produced products must be checked as well, maybe even more so than PAO products. After all, you are generating the information. Be sure that you've done all that you can to ensure the accuracy of the product.

Policy

Policy is a difficult area for the broadcast journalist to master because it is so involved. At the very least, the broadcast journalist should be familiar with basic public affairs policy which is outlined in:

- AR 360-5, Army Public Affairs — Public Information
- AR 360-81, Command Information Program

While the above regulations are more for familiarization, broadcast journalists need to know the salient points of the following documents:

- AFRTS-PC-DP-1, Policies and Procedures for Distribution and Handling of Radio and Television Program Materials
- DOD Directive 5120.20, American Forces Radio and Television Service

The following regulations also contain policy considerations that reviewing officials need to know. The broadcast supervisor needs to be familiar with the subject content of these regulations in case they are needed for quick reference.

- AR 340-17, Release of Information from Army Files and Records
- AR 340-21, The Army Privacy Program
- AR 360-80, Release of Information When More Than One Service is Involved in Accidents or Incidents
- AR 380-5, Department of the Army Information Security Program
- DOD Directive 5122.10, American Forces Information Service
- AR 360-7, Army Broadcast Service

Copyright Laws/Right to Privacy/Libel

Copyright Laws

Owners of copyrighted material have given their permission to AFRTS to use their products over the air. However, the use of these products for commercial purposes or gain is fobidden. What we are talking about here are information and entertainment programs. There are instances, however, when the information contained in copyrighted materials can be used. For example, copyrighted materials can be used for background information.

Lets say that it is physical fitness month in your command's area. Your supervisor has given you a task of producing a information spot concerning the proper techniques of jogging. In your research, you find an excellent article contained in a magazine but the article is copyrighted material. The information can be used for background if it is paraphrased. When using paraphrasing copyrighted material, attribution does not have to be given.

Be careful here. If the source of the information is identifiable with vour information, attribution of the source is required. An example of this might be the recommendation of a certain style or technique of jogging that many people know is recommended by a well-known person. Attribution to that person would be required. If you quote directly, you must give attribution as to the source of the information.

Right to Privacy

Army policy is to protect individuals from unwarranted invasion of privacy. The right to privacy is defined in AR 340-21, The Army Privacy Program.

Because of the privacy act, audiovisual products should not include certain information without permission of the individuals concerned. This includes:

- street addresses
- social security numbers
- home telephone numbers
- information contained in medical and personnel files
- information pertaining to on-going disciplinary actions which would clearly be an unwarranted invasion of personal privacy

Libel

Libel is a legal area that is tricky. All libelous information must be deleted from any audiovisual product. Basically you must not say or print anything about persons, groups, organizations or businesses, which:

- exposes them to hatred or contempt
- lowers them in the esteem of others
- causes them to be shunned
- injures their business

Examples of some libelous words are: "drunk, radical, dishonest, unethical, a cheat, criminal (unless convicted), a traitor," etc.

You must also avoid calling someone a "lousy referee", a "poor sport", "dumb", "crazy" or anything which might reflect badly on a person's character or habits.

If there is the slightest doubt that an audiovisual product contains libelous information or words, get with your supervisor and try to edit out the libelous words or information. If it can not be edited, the audiovsiual product cannot air.

News Analysis or Commentary

Locally produced news analysis or commentary is another example of policy violation. They are expressly forbidden by AFRTS-PC-DP-1, AR 360-7, and DOD Directive 5120.20.

- AFRTS outlets will not prepare programs of news analysis or commentary.
- AFRTS outlets will not express editorial opinions or engage in investigative reporting or commentary.
- Only those analysis or commentary programs provided by AFRTS-BC may be aired.

When previewing approved analysis or commentary programs from AFRTS-BC, broadcast journalists must be especially careful for comments that may offend the host country. A comment by Paul Harvey on his radio commentary show concerning the instability of your host country's government should certainly not air. DOD Directive 5120.20 states:

> that no change will be made in the editorial content of any news analysis or commentary programs provided by AFRTS-BC.

Does this mean that the comment(s) may be deleted from the program? No, it doesn't. AFRTS outlets have the option of not airing certain news programs which may contain information that is sensitive to the host country.

As the broadcast supervisor, your course of action in a host country sensitivity situation would be to contact the network commander, the PAO, or the Host Country Team at the U.S. Embassy for guidance. If you fail in your efforts to contact any of these people DO NOT air the story.

Radio/Television News

Radio news actualities and correspondents' reports may be excerpted from network newscasts, but must be excerpted in their entirety. Radio news actualities presented within correspondents' reports may not be excerpted.

Television news programing may not be excerpted in any manner unless specifically authorized by AFRTS-BC. As of this writing, news programing provided by the Cable News Network is the only source of television news which AFRTS-BC allows to be excerpted.

Entertainment Shows

When it is necessary to remove host country sensitivities from entertainment programing, AFRTS outlets are authorized to reproduce (dub) the original program to facilitate removal. Such reproductions will be immediately erased after airing. AFRTS-BC will be notified when deletions are made, with an information copy to the appropriate military broadcasting service.

A true case provides an example of previewing a show but failing to address host country sensitivity. The television show "Saturday Nite Live" spoofed the assassination of the president of one of the host countries served by AFRTS. The program aired in its entirety on the AFRTS station in the host country concerned. You can imagine the problems caused with the airing of that program.

If there is ever a doubt concerning a story or program which may be sensitive to the host country, bring it to the attention of your supervisor and/or PAO.

Propriety

Propriety is doing what is right and proper. As a broadcast journalist, it is your responsibility to ensure that audiovisual products are in good taste and do not violate the sensitivities of the listening/viewing audience. There are several things that would prevent an audiovisual product from being aired.

- vulgarity
- obscenity
- gore
- perversion
- excessive violence
- information which holds the service or its members up to ridicule

The previewer of audiovisual products is the last link in the process of checking products for airing. While most of the products he will preview have already been checked, he is the station's last bit of insurance that the audiovisual products meet the criteria under Security, Accuracy, Policy and Propriety. If you and your supervisor determine that the problem area cannot be edited out of the audiovisual product, it cannot air.

Exercise 1.

1. Situation: You are the news director at an overseas AFRTS outlet. You are previewing a finished story for the nightly news. The story highlights one of the command's field artillery units which was chosen as the Army's best. In the story a soldier states that the unit's morale is low because of the long work hours. What would be your BEST course of action?

   a. air the story as it is

   b. air the story as it is with a disclaimer

   c. edit out the comment and air the story

   d. do not air the story

2. What, if anything, is wrong with the below PAO release for broadcast? If there is something wrong, how would you correct it? (Do not consider style)

   "ON 31 JUNE 1986, THE TOURING GROUP OF PLAYERS FROM THE NATIONAL FOOTBALL LEAGUE WILL VISIT MOYER RECREATION CENTER."

3. The directive or regulation that governs the Army Broadcasting Service is _____

   a. AR 360-7

   b. AFRTS-PC-DP-1

   c. AR 360-5

   d. DOD Directive 5122.10

4. Which one of the following BEST describes the use of news analysis or commentary by AFRTS outlets?

   a. AFRTS outlets will not use programs of news analysis or commentary.

   b. AFRTS outlets may prepare programs of news analysis or commentary.

   c. AFRTS outlets may only air news analysis or commentary programs provided by AFIS.

   d. AFRTS outlets may only air news analysis or commentary programs provided by AFRTS-BC.

5. If you quote from an article to help you in the production of an audiovisual product, attribution _____

   a. must be given to the publisher

   b. must be given to the source

   c. must be given to the source and publisher

   d. does not have to be given

6. Which one of the following would be considered a libelous statement?

   a. "Hambrick threw a lousy pitch to lose the game."

   b. "Hambrick has a lousy record in the majors."

   c. "Hambrick is a lousy pitcher."

   d. "Hambrick had a lousy curve ball today."

7. Situation: You are the television program director at an AFRTS outlet. While previewing the news program "Sixty Minutes", you hear one of the correspondents refer to your host country as having "a non-stable government. Which one of the following BEST describes your recommendation to the Network Commander?

   a. do not air the program

   b. air the program but edit out the comment

   c. air the program but edit out the segment that contains the comment

   d. air the program as required by procurement contract

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ANSWERS TO SELF-EVALUATION EXERCISE

Exercise 1.

1. c. edit out the comment and air the story
2. (Soldier's wording may be different but intent must be the same)

   The date is wrong and the PAO must be contacted to verify the correct date. There are only 30 days in June but did the writer of the release mean 30 June, 31 July, etc.?
3. a. AR 360-7
4. d. AFRTS outlets may only air news analysis or commentary programs provided by AFRTS-BC.
5. b. must be given to the source.
6. c. "Hambrick is a lousy pitcher."
7. a. do not air the program

So far we've discussed the SAPP principle as it applies to audiovisual products. We've taken the preview process to the point where we can now concentrate on the technical quality of the product.

Products for Television

Several things must be considered when previewing audiovisual products for release. These things apply to both the producer and the previewer of the product. If the producer has already taken these areas into consideration, the previewer's job is made much easier.

Continuity

A very important technical area that the previewer should concentrate on is continuity.

Continuity refers to the viewer's ability to combine the different shots and scenes to make smooth transitions in time and space. In other words, the story is clear and concise without any distracting scenes which interfere with the message you are trying to get across.

The previewer has to assume the role of the viewer at home when looking at the product.

For instance, while previewing a tape you notice that the subject, while moving in a certain direction, was shot from both sides. The scenes were edited together to show the subject making an instant turnaround to head in the opposite direction. This is a break in continuity of the program. The viewer will have to stop thinking about your message and try to figure out what just happened.

Make sure the editor has not made any edits during a zoom or pan unless it is for a desired special effect. The transition is too jarring for the viewer. If you, the previewer, have trouble viewing the product, the viewer certainly will also.

Audio/Video Quality

Although equipment will vary from station to station, two of the most important technical areas to check are audio and video levels.

Your television monitor and video meter will tell you if the video level is too weak or strong. Also, make sure the tape or film is free of wrinkles or video breaks. Composition is very important. You wouldn't want a reporter blocking out the subject of his report or only see half of his forehead.

As you are viewing the product, your ears will act as audio monitors. If the audio is inconsistent, too high or low, or distorted, you should be able to hear the problem. Also, "keep an open ear" for audio distortions and noise. Many previewers find it helpful to close their eyes and listen to the audio to check it. The video then is not distracting to the previewer. Finally, preview efforts amount to nothing if the audio does not complement the video.

If a news reporter in a story is talking about F-16s, and the video is showing helicopters, the audio does not complement the video.

Hand in hand with the audio and video complementing each other is the communication of the central theme or message. All of the technical quality should add up to a story or program that finishes a theme or message.

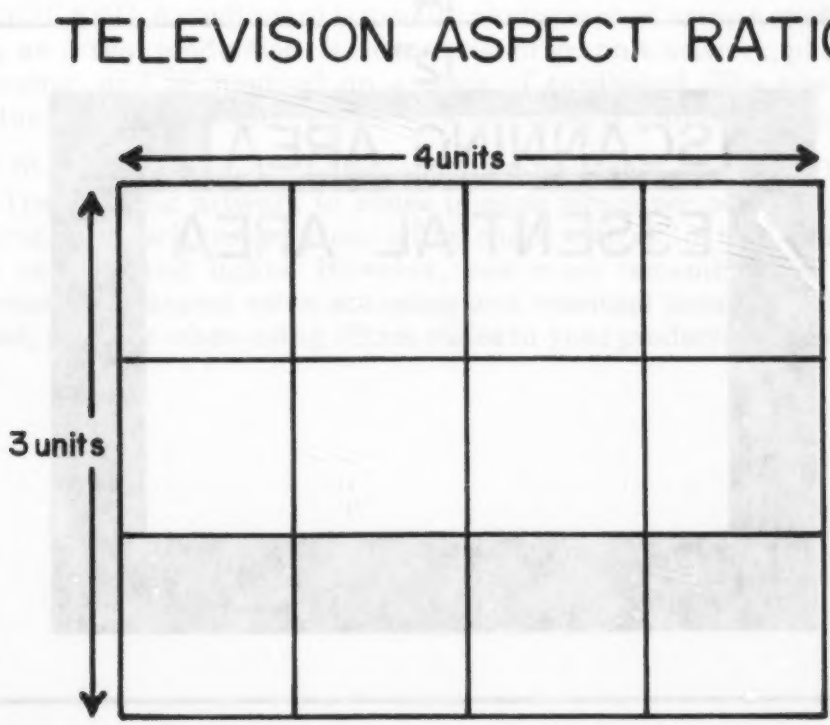
Graphics

Those involved in the production of products for television quickly learn that a working knowledge of many related skills is necessary. One of those skills is graphic art. Not that you will use graphics with each product, but a working knowledge of this skill allows you the option to enhance whatever you have produced.

Before you design or use any type of television graphic, you must be aware of the technical limitations and guidelines involved. Even if you don't actually design or prepare the graphics, you'll need to be able to guide your artist in the right direction.

ASPECT RATIO. The television screen is the same basic shape, three units high and four units wide (3x4 or 3:4) (See figure 1). Remember that the "units" can be any size, as long as the shape remains the same. If you start out with a square or vertical shaped graphic, part of it will be lost to the home viewer unless you overshoot (show the sides or edges of the graphic) or crop out some of the information on the graphic.

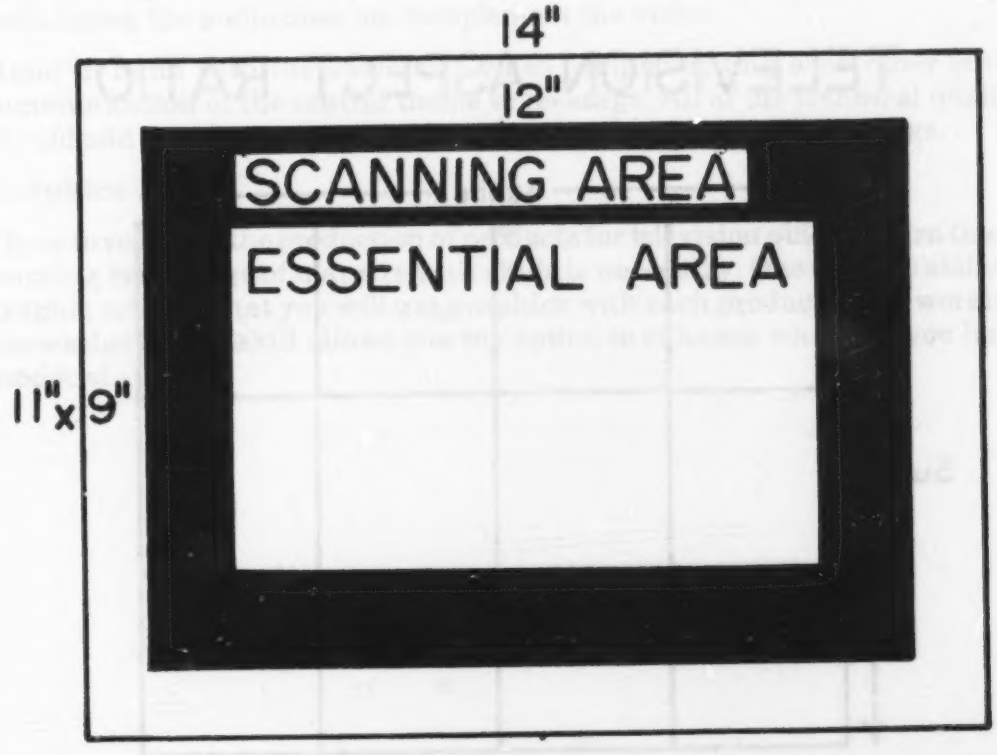
Figure 1



SCANNING AND ESSENTIAL AREAS. Another thing to remember in the use or design of graphics is that what you see is not always what the viewer gets. The picture that is taken with the camera is not seen in its entirety by the viewer. Because of this, graphics should be broken down into two areas: the SCANNING area and the ESSENTIAL area. (See figure 2).

The SCANNING area is the picture that the camera actually sees. The ESSENTIAL area is the part of the picture that will be seen by the audience. Since part of the signal in scanning area will be lost, all of the important information should be kept in the essential area. The essential area is that part of the picture that we know will be seen by the home audience.

Figure 2



RESOLUTION AND CONTRAST. Today's television svstems are still very limited in their ability to reproduce fine detail. Because of the limited picture resolution in TV, the use of delicate typeface or photographs with intricate detail is discouraged. Stick to bolder, more simple designs.

Another limitation imposed by television is the restricted contrast range that a camera can produce. Since the brightest area can be no more than 20 times brighter than the darkest area, you'll have to be careful about using pictures and graphics that have a high contrast. Keep in mind that "TV white" is not really white at all. In theory, pure white will reflect 100% of the light shone on it. "TV white" has a reflectance value of only about 60%. "TV black" is actually dark grey, reflecting about 3% of the light.

SIZE. The TV picture tube is relatively small. Keep this in mind when preparing graphics. It isn't very difficult to clutter your visuals to such a point where the intent of your message is lost. Keep visuals simple.

Types of Visuals

STUDIO CARD. A studio card is usually photographed using a studio camera during an actual production. It can consist of graphic artwork, photographs or lettering, and is mounted on a piece of cardboard. The size isn't too important as long as it isn't too small to be properly framed by your camera.

35MM SLIDES. The most popular format for television graphics is the 35mm slide. Transferring artwork to slides is done whenever possible for easier handling. It's much easier to load a film chain with slides than to activate a studio camera and lights. However, you must remember the technical requirements of aspect ratio; scanning and essential areas; resolution and contrast; and size when using 35mm slides in your production message.

ELECTRONIC CHARACTER GENERATORS. The electronic character generator has become standard equipment at most television stations. It works much like a typewriter and can provide you with sharp, easy to read lettering in a fraction of the time it would take you by hand.

OTHER VISUALS. Certain situations may call for special visual support. You may need to use maps, chalkboards, charts, globes or any number of other graphics to support your production. The main thing to remember is that you are working within technical and physical limitations. Keep it simple, as they say, and always consider the technical requirements of the television system.

Products for Radio

Previewing audio products for radio parallels the checks needed for television. Again, audio levels have to be checked; noise and distortion identified; audio edits should not be noticeable; audio transitions should be smooth and the music or sound effects pleasant. The audio product must not violate rules of SAPP. The intended theme or message should be communicated to the listener. This might be more difficult to accomplish with a radio product than one for television.

Timing

No producer of an audiovisual product should ever submit a finished product that isn't timed and labeled.

- Running time covers the first frame of video and last audio for a video product.
- Running time covers first and last audio for an audio product.

If you notice a discrepancy in the time indicated and the actual running time, double check it to be sure and relabel the product. Also make sure the producer of the product and the person responsible for programing is made aware of the change.

There is one final check before you hand the audiovisual product to the person responsible for airing. The videotape has a red pin on the bottom of the cassette to facilitate the editing process. Take the red pin out to ensure that the product isn't altered or erased. Don't laugh. It's happened to many broadcast journalists who had spent many hours of hard work on the product.

SELF-EVALUATION EXERCISE

Exercise 2.

1. If, as a previewer, you notice a scene in which an aircraft is flying in one direction and in the next scene it is flying in the opposite direction, you would have a problem in the technical area of _____

   a. composition

   b. continuity

   c. consistency

   d. comparison

2. Edits during a zoom or pan may be made _____

   a. to meet timing requirements

   b. to lengthen the audiovisual product

   c. to shorten the audiovisual product

   d. when it has a desired effect

3. How do you measure the running time of a video product?

4. The aspect ratio of a television screen is always _____ _____

   a. 2 units high and 3 units wide

   b. 3 units high and 4 units wide

   c. 4 units high and 5 units wide

   d. 5 units high and 7 units wide

5. Graphics should be broken down into two areas: the _____ area and the _____ area.

6. Since part of the television signal will be lost, all of the important information should be kept in the _____ area.

7. The brightest area of a television picture can be no more than _____ times brighter than the darkest area.

   a. 5

   b. 10

   c. 15

   d. 20

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ANSWERS TO SELF-EVALUATION EXERCISE

Exercise 2.

1. b. continuity.
2. d. when it has a desired effect
3. (Soldier's wording mav differ but intent must be the same)

   Running time for a video product is measured from the first frame of video to last audio.
4. b. 3 units high and 4 units wide
5. scanning, essential
6. essential
7. d. 20

Release Authority Overseas

The release authority for locally produced items for broadcast is the United States Embassy to the host country or the senior public affairs officer. An AFRTS outlet does not have the authority to release information which may be sensitive to the local command or host country.

Most outlets should have detailed instructions on how to treat stories, programs, video tapes, etc. which pertain to the local command or host country. Usually, operating procedures require you to bring the item to the attention of your station commander or directly to the public affairs officer. You can appreciate the newscaster who checks his wire to find a story breaking ten minutes before his newscast. The story speculates on a possible change in the host country's military posture. Permission to air the story would have to come from the public affairs officer or the U.S. Embassy through the public affairs officer. If your supervisor is not present, you would have to go directly to the public affairs officer. If you do not receive permission to air the story, DO NOT air it. Its better to air it on a later newscast or radio show than to have aired unauthorized information.

It is public affairs policy overseas to clear stories or programs which affect the local command or community. Periodically, the command public affairs office will provide the station/outlet released items for broadcast. It is important to understand that release authority differs among various level public affairs offices.

A division level public affairs office would not release a story which dealt with theater-wide operations. If a station received such a release, the local PAO should be contacted to verify release. The release authority could have been passed down by a higher PAO.

Release of Audiovisual Products

Now that we've discussed release authority, lets spend some time discussing the release of audiovisual products. Almost all of the local audiovisual products aired by AFRTS outlets are generated by that particular outlet. This places more responsibility on the outlet or station to obtain release authority. Release authority accompanies audiovisual products generated bv the PAO but not so with products produced by the station. While broadcast of audiovisual products to support public and command information objectives are authorized, broadcast journalists need to be careful to follow Department of the Army guidelines and PAO policies for these products.

Soldiers should be shown in situations which accurately reflect Army activities and missions. Audiovisual products will not be used to ridicule an individual or embarrass the command. Special care must be taken when previewing audiovisual products produced in a hostile area. Release of photographs or videotapes of the following is prohibited:

- recognizable wounded or dead personnel not identified by name
- recognizable wounded personnel identified by name, until next of kin have been notified, unless the release is authorized by the wounded
- recognizable wounded personnel who have requested that their next of kin not be notified
- deceased or wounded personnel in large numbers ("large numbers" is not defined in the regulation. The PAO making the release should use his judgement when dealing with any number of dead or wounded)
- mangled bodies, obvious expressions of agony or severe shock
- personnel missing in action or taken prisoner before the next of kin have been notified and search-and-rescue operations have ended

Exercise 3.

1. Which of the following best describes the release authority of AFRTS outlets? AFRTS outlets _____ .

   a. have release authority which is delegated from AFRTS-BC and AFIS

   b. have release authority which is delegated by the station commander

   c. do not have authority to release information which mav be sensitive to the host country or the local command

   d. have release authority concerning information of a local or military nature

2. TRUE or FALSE. Release authority differs among various levels of Public Affairs Offices

3. Situation: You are the radio newscaster at an AFRTS network and it is ten minutes before you are scheduled to deliver the news. A last check of the newsroom teletype wire services shows a late breaking major story. The story concerns itself with the resignation of an important host country government official. Which one of the following would be the BEST course of action?

   a. air the story and then inform your supervisor and the PAO

   b. air the story but attribute the source of the news

   c. contact your supervisor or PAO before airing the story

   d. do not air the story

SELF-EVALUATION EXERCISE

4. In a combat area, which one of the following audiovisual products would be releasable?

   a. an interview with a wounded soldier who authorizes the release of his name

   b. supporting video in a news story showing soldiers suffering from severe shock

   c. a list of personnel missing in action before the next of kin have been notified

   d. photographs of recognizable wounded personnel who have requested that next of kin not be notified

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ANSWERS TO SELF-EVALUATION EXERCISE

Exercise 3.

1. c. do not have authority to release information which may be sensitive to the host country or the local command.
2. TRUE
3. c. contact your supervisor or PAO before airing the story
4. a. an interview with a wounded soldier who authorizes the release of his name

PRE-TEST/POST-TEST ANSWER KEY

1. d. edit out the comment and air the story
2. (Soldier's wording may be different but the intent must be the same.)
   Major Generals usually command divisions. The release would have to be verified with the PAO concerning Colonel Smith's rank.
3. c. may use news analysis or commentary programs provided by AFRTS-BC.
4. c. do not read the story
5. (Soldier will receive one point for each correct item)
   S-Security, A-Accuracy, P-Policy, P-Propriety
6. c. do not air the show, commentary cannot be edited
7. d. does not have to be given
8. a. delete the comment/segment; air the show; notify AFRTS-BC
9. d. contact the network commander/PAO for guidance
10. c. "Suspected spy, James Anderson, is a traitor."
11. b. continuity
12. a. first video to last audio
13. a. scanning and essential
14. essential
15. FALSE
16. a. a videotape of recognizable wounded or dead personnel not identified by name

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